

FIRST HARP.

DUET.

FOR

Two Harps, or Harp & Piano,

on Melodies from

“LA SONNAMBUULA.”

COMPOSED & DEDICATED TO

Miss Kalli,

BY

JOHN THOMAS.

(Harpist to Her Majesty the Queen.)

Ent. Sta. Hall.

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John Thomas

DUET

FOR TWO HARPS, OR HARP AND PIANO,

ON MELODIES FROM

"LA SONNAMBULA"

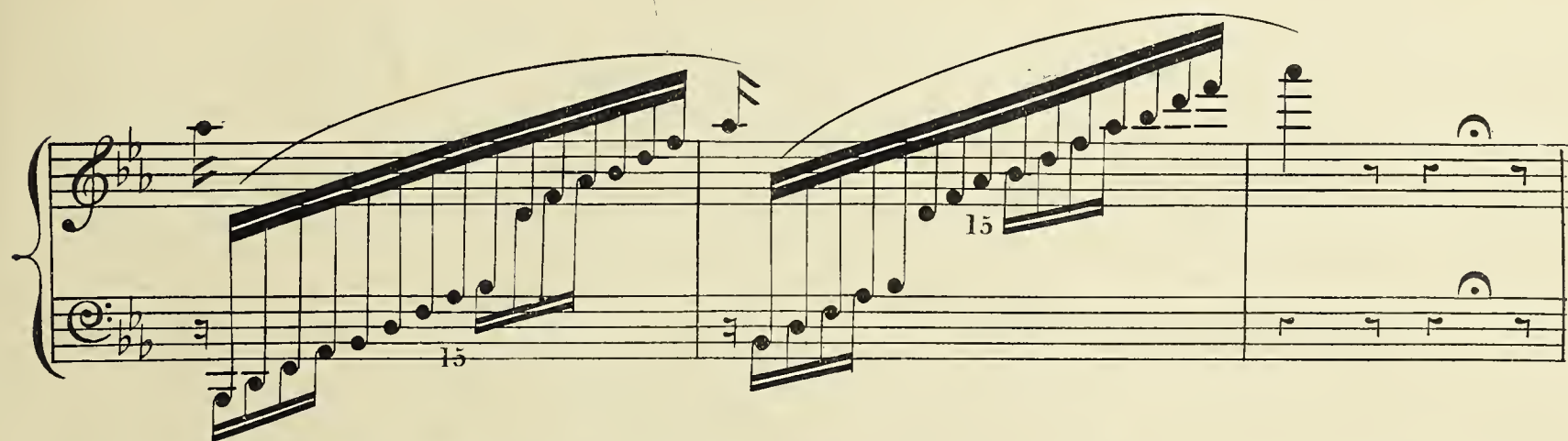
JOHN THOMAS.

(♩. = 116.)

ALLEGRO.

Musical score for "Duet" from "La Sonnambula" by John Thomas. The score is for two harps or harp and piano. It consists of five systems of music. The first system is marked "ALLEGRO." and "(♩. = 116.)". The key signature is B-flat major (two flats). The time signature is 6/8. The first system has dynamics *p*, *mf*, and *sf*. The second system has dynamics *p* and (Ab) *p*. The third system has dynamics *f* and *sf*. The fourth system has dynamics (Bb) *p* and includes the lyrics "cre - - - scen - - -". The fifth system has dynamics *sem - - - pre - - -* and *ff*, and includes the lyrics "do" and "sem - - - pre - - -". The score is written for two harps or harp and piano, with staves for both instruments in each system.

Duet. (Sonnambula.) JOHN THOMAS.



FIRST HARP.

The musical score is written for a harp and includes vocal lines. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into six systems, each with a grand staff (treble and bass clefs).

- System 1:** The harp part begins with a *pp* (pianissimo) dynamic. The vocal line starts with a *mf sostenuto* (mezzo-forte, sustained) dynamic. A *gva* (glissando) marking is present above the first measure. The first measure of the vocal line is marked with a '2' and a slur. The second measure is marked with a '3' and a slur.
- System 2:** The vocal line continues with the lyrics "cre - - - - - scen - - - - - do sempre". The harp part provides accompaniment.
- System 3:** The harp part features a *f* (forte) dynamic. The vocal line has a *gva* marking above the first measure. The system ends with a double bar line and a repeat sign.
- System 4:** The harp part continues with a *f* dynamic. The vocal line has a *gva* marking above the first measure. The system ends with a double bar line and a repeat sign.
- System 5:** The harp part continues with a *f* dynamic. The vocal line has a *gva* marking above the first measure. The system ends with a double bar line and a repeat sign.
- System 6:** The harp part continues with a *f* dynamic. The vocal line has a *gva* marking above the first measure. The system ends with a double bar line and a repeat sign.

cre - - - - - scen - - - - - do sem - - - - -

- - - - - pre *ff*

(D#) 15 8va 12 (F# — C# — D#) 12

ANDANTE SOSTENUTO. (♩. = 60.)

First system of musical notation for the harp part. It consists of a grand staff with a treble and bass clef. The time signature is 12/8. The key signature has two flats (B-flat and E-flat). The first measure is marked *p con espress:*. The melody in the treble clef is a series of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

Second system of musical notation for the harp part. It continues the melody and accompaniment from the first system. The treble clef features a more complex melodic line with some triplets, while the bass clef maintains the eighth-note accompaniment.

Third system of musical notation for the harp part. The treble clef melody is marked *sostenuto.* and *rall:*. The bass clef accompaniment is marked *Leggiero.* and *sostenuto.*. The system concludes with a final chord in the treble clef.

Fourth system of musical notation for the harp part. The treble clef melody continues with a series of eighth notes, while the bass clef accompaniment consists of eighth notes with some rests.

Fifth system of musical notation for the harp part. The treble clef features a series of chords marked with numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. The bass clef accompaniment consists of eighth notes. The system concludes with a final chord in the treble clef.

Sixth system of musical notation for the harp part. The treble clef features a series of chords marked with numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. The bass clef accompaniment consists of eighth notes. The system concludes with a final chord in the treble clef.

dolce.

p

sostenuto.

gva

rallen:

gva

gva

gva

gva

p

cre *scen* *do.*

gva

SOLO.

ff

sfp

morendo.

The image displays a page from a musical score for the piece 'L'Allegretto' by Franz Schubert, Op. 33, No. 3. The score is written for piano and is in the key of B-flat major (two flats) and 3/4 time. It consists of two systems of music. The first system begins with a treble clef and a bass clef, both with two flats. The tempo is marked 'p' (piano) and 'leggiero' (light). The melody is written in the treble staff, and the bass staff provides a simple harmonic accompaniment. The second system continues the melody, which is marked 'gva' (grave) in the original score. The score includes various musical notations such as notes, rests, and dynamic markings.

The musical score for 'The Song of the Lark' is presented on a single page. It features a piano introduction in the left hand, followed by a vocal melody in the right hand. The piano introduction is in 3/4 time, with a key signature of two flats (B-flat and E-flat). The vocal melody is in 4/4 time, with a key signature of two flats. The score is divided into two systems, each containing a piano introduction and a vocal melody. The piano introduction is marked 'p' and the vocal melody is marked 'v'. The piano introduction is in 3/4 time, with a key signature of two flats. The vocal melody is in 4/4 time, with a key signature of two flats. The score is divided into two systems, each containing a piano introduction and a vocal melody. The piano introduction is marked 'p' and the vocal melody is marked 'v'. The piano introduction is in 3/4 time, with a key signature of two flats. The vocal melody is in 4/4 time, with a key signature of two flats.

gva
cre *scen*

gva
do

gva
f *sostenuto.*

rallen:

Cadenza.

sfp

cre

8va

8va

8va

scen

do

8va

f

p

8va

sostenuto e rall:

à tempo.

(G#)

p

cre

The first system of musical notation for the First Harp part. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music features a series of arpeggiated chords in the right hand, with a melodic line in the left hand. The lyrics "scen" and "do" are written below the staff, with a dashed line indicating the vocal line. The system ends with a double bar line.

The second system of musical notation for the First Harp part. It continues the arpeggiated pattern. The lyrics "gva" and "dim" are written below the staff. A dynamic marking "f" (forte) is present at the beginning of the system. The system ends with a double bar line.

The third system of musical notation for the First Harp part. It continues the arpeggiated pattern. The lyrics "in", "u", "en", and "do." are written below the staff. The system ends with a double bar line.

The fourth system of musical notation for the First Harp part. It continues the arpeggiated pattern. The lyrics "mo", "ren", and "do." are written below the staff. Dynamic markings "p" (piano) and "pp" (pianissimo) are present. The system ends with a double bar line.

ALLEGRO ASSAI AGITATO. (♩ = 120.)

Arpa 2^a

pp

p

M.D.

M.S.

Piano.

cre - - - - - scen - - -

do - - -

f

sf Recit:

ff (D#) *ff* (Db)

gva

gva

Recit: Lento.

p a tempo.

FIRST HARP.

13

First system of musical notation for the First Harp part, measures 1-4. The music is in G-flat major (three flats) and 12/8 time. It features a continuous arpeggiated pattern in the right hand, with the left hand providing a steady accompaniment.

Second system of musical notation for the First Harp part, measures 5-8. The arpeggiated pattern continues, with a slight variation in the right hand's melodic line in measure 6.

Third system of musical notation for the First Harp part, measures 9-12. The pattern remains consistent, with the right hand's arpeggios becoming more pronounced in the final measure.

Fourth system of musical notation for the First Harp part, measures 13-16. The music continues with the same arpeggiated texture. The lyrics "cre - - - - - scen - - -" are written below the staff in measures 14 and 15.

Fifth system of musical notation for the First Harp part, measures 17-20. The arpeggiated pattern continues. The lyrics "do - - - - -" are written below the staff in measure 17. A forte (*f*) dynamic marking appears in measure 18.

Sixth system of musical notation for the First Harp part, measures 21-24. The music concludes with a final arpeggiated flourish. A fortissimo (*ff*) dynamic marking is present in measure 21. A tempo change to *Lento.* (♩ = 60.) is indicated in measure 22. The system ends with a double bar line and a key signature change to E-flat major (two flats). The final measures (23-24) show a new harmonic texture with sustained chords and moving bass lines. The lyrics "gva" are written above the staff in measure 21. The system concludes with a 12/8 time signature and a key signature of E-flat major.

ANDANTE SOSTENUTO. (♩ = 60.)

p con espress:

smorz:

a piacere.

mf

p

p

First system of musical notation for the First Harp. The system consists of two staves. The upper staff features a complex melodic line with many beamed sixteenth and thirty-second notes, including trills and grace notes. The lower staff provides a harmonic accompaniment with chords and single notes. A dynamic marking *f* is placed above the first measure of the lower staff, and *smorz:* is written above the second measure. A hairpin indicating a crescendo is positioned above the first measure of the upper staff. The system concludes with the instruction *colla parte.*

Second system of musical notation for the First Harp. The upper staff continues the melodic development with sustained notes and some grace notes. The lower staff features a more active accompaniment with many beamed eighth and sixteenth notes. The instruction *sostenuto.* is written above the first measure of the upper staff. Below the first measure of the lower staff, the instruction *marcato il basso.* is written.

Third system of musical notation for the First Harp. The upper staff has a melodic line with some trills and grace notes. The lower staff has a steady accompaniment. The instruction *cre* is written above the final measure of the upper staff, which contains a triplet of eighth notes.

Fourth system of musical notation for the First Harp. The upper staff features a melodic line with some trills and grace notes. The lower staff has a steady accompaniment. The instruction *scen* is written above the first measure of the upper staff, and *do* is written above the final measure of the upper staff.

Fifth system of musical notation for the First Harp. The upper staff features a melodic line with many beamed sixteenth and thirty-second notes, including trills and grace notes. The lower staff provides a harmonic accompaniment with chords and single notes. The dynamic marking *sf* is placed above the first measure of the upper staff, and *ff con anima.* is written below the first measure of the lower staff. A hairpin indicating a crescendo is positioned above the first measure of the upper staff.

First system of musical notation for the First Harp. The treble clef staff contains a melodic line with slurs and ties, marked with a key signature of two flats (B-flat and E-flat) and a sharp sign (D#). The bass clef staff contains a single note (G#) and a half note. The tempo/mood is indicated as *p leggiero.*

Second system of musical notation for the First Harp. The treble clef staff contains a melodic line with slurs and ties, marked with a key signature of two flats (B-flat and E-flat) and a sharp sign (G#). The bass clef staff contains a single note (G#) and a half note.

Third system of musical notation for the First Harp. The treble clef staff contains a melodic line with slurs and ties, marked with a key signature of two flats (B-flat and E-flat) and a sharp sign (D#). The bass clef staff contains a single note (G#) and a half note.

Fourth system of musical notation for the First Harp. The treble clef staff contains a melodic line with slurs and ties, marked with a key signature of two flats (B-flat and E-flat) and a sharp sign (G#). The bass clef staff contains a single note (G#) and a half note.

Fifth system of musical notation for the First Harp. The treble clef staff contains a melodic line with slurs and ties, marked with a key signature of two flats (B-flat and E-flat) and a sharp sign (D#). The bass clef staff contains a single note (D#) and a half note. The tempo/mood is indicated as *grva*.

This page contains five systems of musical notation for a piano accompaniment. Each system is composed of a grand staff (treble and bass clefs) and a single bass staff. The notation features complex arpeggiated figures, slurs, and dynamic markings such as *ff* and *sf*. The lyrics "cre - scen - do - sem - pre" are written below the first four systems. The key signature is B-flat major (two flats).

The first system of musical notation for the First Harp part. It consists of a grand staff with a treble clef and a bass clef. The key signature is two flats (B-flat and E-flat). The treble staff contains a complex melodic line with many beamed sixteenth and thirty-second notes, and several slurs. The bass staff contains a simpler accompaniment with whole and half notes. There are two accidentals in parentheses: (D#) in the treble staff and (Cb) in the bass staff.

The second system of musical notation for the First Harp part. It follows the same format as the first system, with a grand staff in two flats. The treble staff has a complex melodic line with beamed notes and slurs. The bass staff has a simpler accompaniment. There is one accidental in parentheses: (G#) in the treble staff.

The third system of musical notation for the First Harp part. It follows the same format as the first system, with a grand staff in two flats. The treble staff has a complex melodic line with beamed notes and slurs. The bass staff has a simpler accompaniment. There is one accidental in parentheses: (D#) in the treble staff.

The fourth system of musical notation for the First Harp part. It follows the same format as the first system, with a grand staff in two flats. The treble staff has a complex melodic line with beamed notes and slurs. The bass staff has a simpler accompaniment. There is one accidental in parentheses: (G#) in the treble staff.

(D#)

cre - - - - -

gva

gva

scen - - - - - do - - - - -

ff

sf

gva

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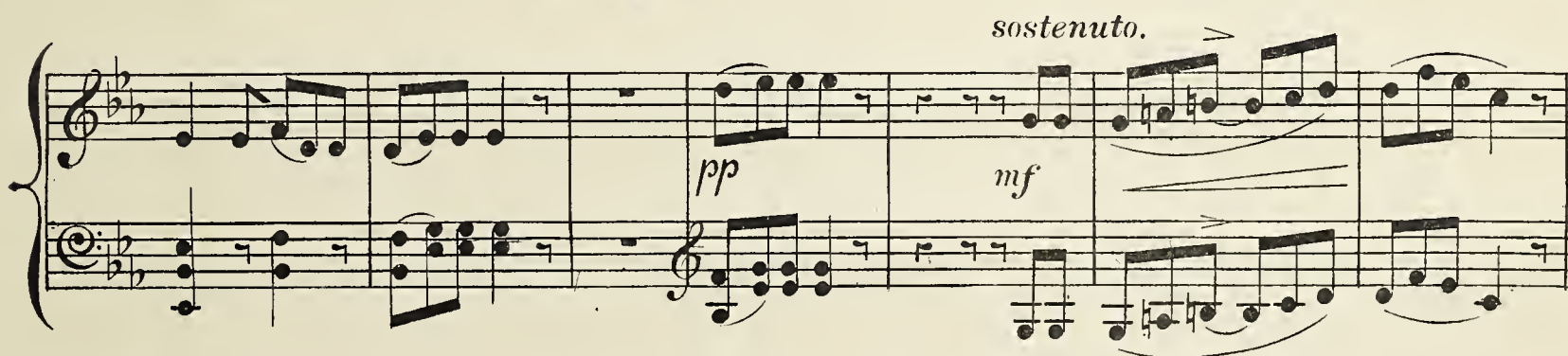
FOR TWO HARPS OR HARP AND PIANO,
ON MELODIES FROM

⁶⁶ LA SONNAMBULA ⁹⁹

JOHN THOMAS.

ALLEGRO. (♩ = 116.)

The musical score consists of five systems of staves. The first system is marked *ALLEGRO.* and includes a tempo indication of (♩ = 116.). The first system shows a piano introduction with dynamics *p*, *f*, *mf*, and *sf*. The second system continues the piano introduction with dynamics *p* and *mf*. The third system continues the piano introduction with dynamics *f*, *mf*, *sf*, and *p*. The fourth system introduces the harp part, marked *Harp.*, with dynamics *p* and *cre*. The fifth system continues the harp part with dynamics *scen*, *do.*, *sem*, *pre*, and *ff*.



cre - - - scen - - - do

sem - - - pre

f

p *f* *sost:*

The musical score consists of six systems of staves. The first system shows a piano introduction with chords and a melody. The second system includes the lyrics 'cre - - - scen - - - do' and 'sem - - - pre'. The third system continues the piano accompaniment. The fourth system features a dynamic change from *p* to *f* and a *sost:* marking. The fifth and sixth systems conclude the piece with various musical notations including slurs and accents.

The musical score is written for piano and consists of six systems of staves. The key signature is B-flat major (two flats). The first system includes dynamics *ff* and *p*. The second system features a crescendo hairpin. The third system includes dynamics *sf*. The fourth system includes dynamics *sf* and the lyrics "cre - scen - do." The fifth system includes dynamics *sf* and the lyrics "sem - pre" followed by *ff*. The sixth system concludes with a double bar line and a final chord. The notation includes various musical symbols such as notes, rests, beams, and slurs.

ANDANTE SOSTENUTO. (♩.=60.)

The musical score is written for piano and consists of six systems of staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 12/8. The tempo is marked "ANDANTE SOSTENUTO" with a quarter note equal to 60 beats per minute. The score includes various musical notations such as notes, rests, and dynamic markings. The first system begins with a piano (*p*) dynamic and a "con esp:" (con espressione) marking. The second system continues the melodic and harmonic development. The third system introduces a "sost:" (sostenuto) marking. The fourth system features a "rallen:" (rallentando) marking followed by a piano (*p*) dynamic and a "leggiere" (leggiero) marking. The fifth system continues the melodic line. The sixth system concludes with a "cre - scen - do" marking, a forte (*f*) dynamic, and a "Cadenza Arpa. rallen:" marking.

p con esp:

sost:

rallen: *p leggiere.*

cre - scen - do. *f Cadenza Arpa. rallen:*

p dolce.

rallen:

p

cre - - - scen - - - do.

ff PED *Arpa.* *morendo.* *gva*

p dolce.

cre - - - - - scen

do. *f* *sostenuto.* *rallen:*

Cadenza Arpa. *sf/p* *cre*

gva *gva* *scen* *do*

gva *f*

Duet. (Sonnambula.) JOHN THOMAS.

a tempo.

sostenuto e rall:

Tremolo.

cre - - - - - scen -

p

PED

do

f dim - - in - - uendo.

p morendo.

pp

*

ALLEGRO ASSAI AGITATO. (♩ = 120.)

pp

cre - - - - - scen - - -

do

sempre - - -

f

sf Recit:

First system of musical notation for piano. It consists of a grand staff with two staves. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The first staff has a treble clef and the second has a bass clef. The music features a series of chords and single notes, with a forte (*ff*) dynamic marking. Pedal markings (*PED*) and a star symbol (***) are present. The tempo marking *Recit: Lento.* is written above the second staff.

Second system of musical notation for piano. It continues the grand staff from the first system. The tempo marking *p a tempo.* is written above the first staff. The music features a series of chords and single notes, with a piano (*p*) dynamic marking.

Third system of musical notation for piano. It continues the grand staff from the second system. The music features a series of chords and single notes, with a piano (*p*) dynamic marking.

Fourth system of musical notation for piano. It continues the grand staff from the third system. The music features a series of chords and single notes, with a piano (*p*) dynamic marking.

Fifth system of musical notation for piano. It continues the grand staff from the fourth system. The music features a series of chords and single notes, with a piano (*p*) dynamic marking. The lyrics *cre - - - scen - - - do.* are written below the first staff.

Sixth system of musical notation for piano. It continues the grand staff from the fifth system. The music features a series of chords and single notes, with a piano (*p*) dynamic marking. The tempo marking *Lento. (♩ = 60.)* is written above the first staff. The lyrics *cre - - - scen - - - do.* are written below the first staff.

ANDANTE SOSTENUTO. (♩.=60.)

The musical score is written for piano and consists of five systems of staves. The key signature is B-flat major (two flats) and the time signature is 12/8. The tempo is marked *ANDANTE SOSTENUTO.* with a quarter note equal to 60 beats per minute. The score includes various musical notations such as dynamics (*p*, *p dolce*, *mf*, *smorz.*), articulation (*sostenuto*, *colla parte*), and fingerings. The notation is arranged in five systems, each with a grand staff (treble and bass clef) and a brace on the left. The first system starts with a *p* dynamic. The second system includes a *sostenuto* marking. The third system features *smorz.* and *colla parte* markings. The fourth system includes a *p dolce* marking. The fifth system continues the musical development.

First system of musical notation for piano. The treble and bass staves are joined by a brace. The key signature has two flats (B-flat and E-flat). The first measure features a crescendo hairpin. The second measure is marked *f* (forte). The third measure is marked *smorz:* (smorzando). The fourth measure is marked *a piacere.* (ad libitum).

Second system of musical notation for piano. The treble and bass staves are joined by a brace. The key signature has two flats. The first measure is marked *p* (piano). The second measure is marked *marcato il basso.* (marked bass).

Third system of musical notation for piano. The treble and bass staves are joined by a brace. The key signature has two flats. The first measure is marked *cre* (crescendo).

Fourth system of musical notation for piano. The treble and bass staves are joined by a brace. The key signature has two flats. The first measure is marked *scen* (scenando). The second measure is marked *do.* (diminuendo). The third measure is marked *ff* (fortissimo) and *PED* (pedal). The fourth measure is marked ** PED* (pedal) and *** (accents).

Fifth system of musical notation for piano. The treble and bass staves are joined by a brace. The key signature has two flats. The first measure is marked *smorz:* (smorzando). The second measure is marked *p* (piano). The third measure is marked *sostenuto.* (sostenuto). The fourth measure is marked *smorz:* (smorzando).

The musical score is written for piano and consists of five systems of staves. The key signature is B-flat major (two flats). The first system shows a continuous flow of eighth and sixteenth notes in both hands. The second system includes a 'PED' marking and a 'cres:' (crescendo) instruction. The third system begins with the dynamic 'ff sf con anima.' (fortissimo, sforzando, with spirit). The fourth system continues the melodic and harmonic development. The fifth system features a 'Tremolo.' instruction over a series of chords, followed by a 'ff' (fortissimo) dynamic marking. The score concludes with a double bar line and a final chord.

ff sf con anima.

Tremolo.

ff

all.

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